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can be illustrated from English, which, when it took over a number of Latin words, also inherited the Latin rhythms. The typical examples are *servants departed*, *perfect felicity*, *glorious undertaking*. Cicero had his favorite *clausulae*; and the application of this test shows that the speeches *Post Reditum* and the later *Catilinarian* orations are genuine, but that the invective against Sallust and the *Consolatio* are spurious. Madvig's *potuerint* for the manuscript *potuerunt* in Cat. 3.22 would give a *clausula* unique in 17902; therefore the chances are 18000 to one against it. But the rhythm permeates the whole sentence in Cicero; he avoids a dactylic cadence everywhere. "Cicero does not say *mūltā minārī* or *mūltūm mīnītārī*. The regular use is *mūltūm mīnārī*, but *mūltā mīnītārī*". The last third of the lecture is devoted to the question of omissions in manuscripts. These are apt to be single lines in the original, overlooked by the copyist; or they may be single columns or pages. In considering the Gospel passages contained in the longest of our three texts (the so-called Western text), but omitted by the Codex Alexandrinus and the Codex Sinaiticus, our oldest manuscripts, Professor Clark discovered that the doubtful passages have the following number of letters: Luke 5.14, 166 letters; John 5.4, 167; Matt. 20.28, 320; John 7.53-8. 11, 829; Mk. 16.9-20, 964. "I look", he says, "upon the numbers 160-167 as representing a page or column in an archetype, which appears to have contained 16 lines with an average of 11 letters to the line". The omission of these passages, then, would be due to the overlooking of one or more columns—a conclusion strengthened by the presence of these passages in the oldest versions (dating from the second century) and by the citations of early Fathers. This is a very interesting discovery; but so many different elements affect the forming of any conclusion that one must call Professor Clark's discussion of these New Testament problems stimulating rather than final.

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Greek Sculpture and Modern Art. By Charles Waldstein. Cambridge: at the University Press (1914). Pp. xii + 70, lxxviii plates. \$2.00.

In order to criticize fairly the two lectures which make up the contents of this book it must be borne in mind that Dr. Waldstein is addressing young students of art. In his Preface, however, he states that it had been suggested to him to publish these lectures in a more permanent form, because they might prove useful, not only to students of art, but also to the general public, "as an introduction into the study of sculpture". That the lectures will be of interest to students of art and to the general public I am willing to grant, but I have grave doubts how far they may prove useful as an introduction to the study of sculpture.

The chief aim of the author is to show that the study of Greek sculpture, so far as its fundamental principles and its main achievements are concerned, is not only profitable but also essential to the student of art. In this I heartily agree with him. The first lecture deals with the technique, the second with the subject-matter of art.

Dr. Waldstein begins with the thesis that the ancient Greeks introduced innovations in technique corresponding to the nature of the materials at their disposal. With certain modifications this is true, but when our lecturer illustrates his point he advances untenable theories. So, for example, on page 3 he boldly states: "There can be no doubt that in the earliest period of Greek sculpture wood was the dominant material for statues in the round". That there were *xoana* is sufficiently attested by ancient authors, but that wood was the *dominant* material in those parts of Greece where forests were rare is improbable. Take, for example, Paros and Naxos, islands rich in marble. Does it seem probable that the Parians and the Naxians would use from the very beginning any material other than marble? The early island civilization, more accurately called Premycenaean Cycladic, produced idols and vases in marble, and it is evident that these marble idols are not transcriptions into stone of wooden originals. When we come to historic times we again find that the material closest at hand was chosen, and that the technique was usually influenced by the material. At Athens the earliest extant sculpture is of soft limestone from Piraeus. This could be modelled much more easily than wood, and on close examination it is evident that the tools used were knife, gouge or curved chisel and saw. Later, when limestone was superseded by marble, there was at first no change in technique; limestone statuary was merely translated into marble. The Moschophorus, arbitrarily called Apollo by Dr. Waldstein, was modelled by an artist who produced with infinite pains all the characteristic peculiarities of limestone statuary. Technical advance due to the introduction of new tools, such as the drill, and the use of emery, was first made when, about 540 B.C., the Chians, who from the very beginning were skilled in marble technique, were invited by Pisistratus to Athens. Dr. Waldstein, however, in discussing the hair of the female figures found on the Acropolis, which belong to this period of Chian influence, explains the zig-zag notching of the long tresses as "corresponding to the rudimentary process of cutting wood with a knife".

To my mind the zig-zag notching is a most natural process in stone technique. How any one can call these statues "later reproductions of the type in stone in which the technique of the earlier wood-carving survived" (5), is inconceivable to me.

Two examples cited by Dr. Waldstein to show the process of change in technique from wood to stone, namely the 'Artemis' from Delos and the 'Hera' from Samos, seem at first glance more to the point.

Indeed, as early as 1884 Professor Brunn advanced the theory that the former reproduced in marble a wooden image carved from a plank, and the latter a *xoanon* carved from a tree-trunk. It is more probable, however, that the shape of the marble block as it was cut in the quarry influenced the artist. The Naxian who made the statue dedicated to Artemis by the Naxian woman Nicandra was a member of a school famous for its workers in marble. He had before him a slab of the shape usually employed for sepulchral stelae, but instead of making a relief he cut away the background, following a process adopted by the coroplasts when they made so-called Melian reliefs. On the other hand the Samian artist who made the statue dedicated to Hera by a certain Cheramyes belonged to a school famous for its workers in bronze. And it seems clear, at least to me, that this statue shows the influence not of wooden, but of bronze technique. The avoidance of undercutting and the cylindrical shape of the body made the casting of such types quite simple. Elsewhere (*American Journal of Archaeology* 11 [1907], 186, fig. 4) I have published a Samian bronze statuette of the same period and style, now in the Archaeological Museum at Madrid; surely no one would claim that there is any trace of wood carving in this figure. Even the Samian terracotta figurines of the archaic period, made from moulds according to a process not dissimilar to that of casting bronze statues, are of the same local style. Further excavations on the island of Samos will undoubtedly bring to light bronze original types of which the so-called Hera is a copy in marble. To use this statue, as Dr. Waldstein does, as illustrative of the process of change in technique from wood to stone, is therefore altogether misleading. For these reasons, as "an introduction into the study of sculpture" the book cannot be recommended.

But Dr. Waldstein distinctly states in his Preface that his own aim "was a more definite one", namely to impress upon students the fact

that the study of physiology must precede the study of pathology, especially in art; that they must learn to draw and model accurately; that they must learn through Nature what she has established in the normal realisation of life and movement; and that in all these respects the spirit of Greek art and the principles which it embodies in its sculpture will be their best guide during a certain phase of their studies.

This part of his presentation is of the utmost value; his ideas are clearly set forth by comparing antique sculpture with the works of Rodin; his advice to students of art is timely and I am sure will correspond with the demands of all instructors in art-schools. Every student of art will benefit by reading these lectures. Dr. Waldstein's warning, "You must not follow a fashion, though you may and ought to follow a tradition while you are learning", ought to be the motto of all young students. By "tradition" he means the tradition established by the ancient Greeks, whose watchword, at least in the fifth and fourth centuries,

was Beauty, or, if you please, Harmony. What our author calls "The Doctrine of Artistic Equivalence in Nature and Life" he ably opposes (36 ff.); these pages form the best part of his book. The upholders of this doctrine preach that you must faithfully reproduce nature, for she is always artistic, always beautiful, and that you must faithfully reproduce life.

Never was better advice given to those who are still learning than the rule laid down on page 46:

You must learn to realise and to reproduce in your art the normal and healthy and typical in nature, before you venture upon the expression and impression of any individual ideas. Do not trouble about your own individuality of expression or your originality. They will look after themselves. If they are there, they cannot be suppressed by any amount of study, of discipline.

At the end of the book there are 78 plates, of which 63 illustrate antique sculpture, and 10 Rodin's work. Some of the plates have been rarely reproduced and are very welcome even to the archaeologist.

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CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

- Aberdeen University Review—Nov., Pro Patria, by J. R. Wrexford, done into Greek by J. Harrower.
- America—Aug. 8, Why I am Satisfied with my Education, F. P. Donnelly.—Dec. 19, A Greek Schoolmaster Still Teaching [a discussion of Isocrates], F. P. Donnelly.
- The Antiquary—Dec., Margidunum [England]: A Roman Fortified Post on the Fosse Way: Excavations in 1913, F. Oswald and T. D. Pryce; The Defense of Roman Britain [Notes on a lecture by W. St. Clair Baddeley]; (Arnold-Bouchier, Roman System of Provincial Administration 3); (Gilbert Murray, On Hamlet and Orestes, A Study in Traditional Types).
- Athenaeum—Oct. 31, (Sir Robert Allison, Plautus: Five of his Plays, Translated into English Verse).—Nov. 28, (Sihler, Cicero of Arpinum).—Dec. 19, (Hall, Aegean Archaeology).
- Atlantic Monthly—Dec., Our 'Classical Recollections', Annie K. Tuell.
- Church Quarterly Review—Oct., Magic and Religion, A Study of the Golden Bough, F. B. Jevons.
- Educational Review—Dec. (A. T. Robertson, A Grammar of the Greek New Testament); (E. G. Sihler, Cicero of Arpinum); (J. M. MacGregor, Ion of Plato); (W. S. Davis, A Day in Old Athens).—Jan., The Teaching of English and the Study of the Classics, Lane Cooper; (Appleton and Jones, Pons Tironum).
- Hibbert Journal—July, The Presence of Savage Elements in the Religion of Cultural Races, An Application of the Methods of Anthropology to Early Mediterranean Civilization, L. T. Farnell; Warde Fowler, Roman Ideas of Deity (L. Solomon).
- Mind—Oct., Professor Ross on Aristotle's Self-Refutation, F. C. S. Schiller.
- Modern Language Notes—Jan., E. W. Heilmich, History of the Chorus in the German Drama (J. E. Gilbert). [The book is treated largely from the standpoint of Greek and Roman practice].
- Nation (London)—Nov. 14, The Horatian Temper [in comments on Also and Perhaps by Sir Frank Swettenham]; Plautus in English = (Sir Robert Allison, Plautus: Five of his Plays Translated).—Dec. 12, (Diana Watts, The Renaissance of the Greek Ideal).
- Nation (New York)—Nov. 26, (Haverfield, Ancient Town-Planning).—Dec. 3, (Clark, Recent Developments in Textual Criticism and The Primitive Text of the Gospels and Acts); Music, A Lost Art, E. K. Rand = (Bannister, Monumenti Vaticani di Paleografia Musicale).—Dec. 24, An Historical Parallel (Diodorus xii, 13: Treaties and *Kultur*), P. H. Fobes.—Dec. 31, (Burnett, Greek Philosophy, Part I); The First Christian Emperor = (Coleman, Constantine the Great and Christianity); Architecture in the Augustan Age = (Morgan, Vitruvius: The Ten Books on Architecture).
- North American Review—Dec., The Workmanship of Macbeth, A. Quiller-Couch [the article notices, at one point, the unique resemblance of this work to Greek tragedy].
- Poet Lore—Dec., The Vengeance of Catullus, Jaroslav Vrchlický [a play, translated from the Bohemian, involving Lesbia, Acme, etc.]